

BASEBALL '94

MLB gets its first start

By Steve McClellan

This summer, Major League Baseball enters uncharted waters. It will produce and distribute its own games for network television in a venture with NBC and ABC called The Baseball Network. In an unprecedented deal, the league won't get a nickel in rights fees but will keep and sell most of the ad time.

In the following interview, TBN President Ken Schanzer talks about the company he has set up and its mission of making baseball "appointment television" for viewers and advertisers.

You've been on the job seven months. You have your team in place and new 6th Avenue headquarters. Now all you have to do is get advertisers to pay piles of money for baseball telecasts that generate 20% higher ratings. Does that sum up where things stand for The Baseball Network?

That's a fairly accurate description of what the strategic imperatives are. It's probably not fair to say we're asking advertisers to pay gobs of money, but we are trying to re-establish the pricing of Major League Baseball.

Re-establish pricing to levels achieved when?

The pricing integrity is less driven by time period than it is by the relative value of the product. What we've proposed to the marketplace is a rational level of pricing of baseball. We are under the impression that over the past four years baseball was underpriced in the marketplace.

Which is why CBS got killed with baseball?

The CBS deal was always a bad eco-



TBN President Ken Schanzer

nomic deal. It was made worse by the fact that the market was not very good. And made worse still by the fact that it seems, based on the evidence, they were not as aggressive in trying to maintain the price of baseball once they had accepted as a corporate fact that they were going to lose money. Once they accepted the losses on their books they had very little incentive to place premium value on baseball inventory. Our imperative is to re-establish that pricing value and integrity.

Is there any sense that the market itself is improving?

You'll get various assessments from different people, but it seems to be healthier. But also, the program elements of this package are fundamentally different than the previous package.

How so?

All of our inventory is in prime time. The regular season is not only in prime time, it's regionalized to take advantage of local interest, which should drive a significantly higher rating. Unlike the past four years, there will be a consistent baseball presence on network television from the All-Star Game through the end of the postseason. There is a new round of playoffs in which you have up to eight local markets represented. That should not only drive a significant rat-

Ken Schanzer, president, The Baseball Network, in July 1993 was hired to put together and oversee the new venture. He joined TBN after 12 years at NBC Sports, where he served as executive vice president and top aide to NBC Sports President Dick Ebersol and Ebersol's predecessor, Arthur Watson. Before that, Schanzer, 48, was chief lobbyist for the National Association of Broadcasters. After graduating from law school in 1970, Schanzer began his political life as legislative aide to Senator David Pryor (D-Ark.).



COVER STORY



ing but also help boost late-season ratings because more teams will be involved in the postseason race.

The league championship series are also regionalized for the first time.

That also should drive a higher rating. So we believe we've come to market with a much-enhanced package.

Who's producing the TBN regular-season games?

The networks will provide the above-the-line personnel for two of the 14 telecasts, including the on-air talent, producer and director. We will provide the below-the-line talent [camera crews, technical staff, etc.] for those games and the remaining games. In addition, we'll provide the above-the-line talent for the remaining games.

Where will your on-air talent come from?

Well, we are doing up to 14 regional telecasts each week. So we have to create crews for each of those games. And because each of the telecasts is going to go to each of the markets

playing the game, you have to tailor the announcing crews to those market needs. It would be very difficult to take a local New York Yankee broadcast team into the Boston market when the Yankees are playing the Red Sox.

But you will be tapping local market talent for the regional telecasts?

Yes, but we have to find a way to reach a happy medium in terms of creating announcing teams who will be compelling to all of the markets viewing and listening to the telecast. It's an interesting creative challenge.

Have you figured it out yet?

We're working on it now. There's no way to have an absolute consistency. However, the reason the networks will provide the above-the-line talent for two of the games is to help them prepare for their postseason responsibilities and also provide some consistency. Bob Costas and Bob Uecker as a team will be on NBC from the All-Star Game through the League Championship Series in year one. ABC's Al Michaels, Tim McCarver and Jim

Palmer will be there from the regular season through the World Series in year one.

How will you present the regular season on the air?

We're calling it Baseball Night in America. That's the title as well as the theme.

How big is the on-air talent pool for the regular season?

Probably around 60 people, from which you would draw 24 in any one week. The pool may be larger than that because we're also looking at people who aren't working for individual clubs.

As you've said, the package of games is different now, but will viewers notice changes in TBN's approach to covering baseball, compared with CBS's?

We have not spent a lot of time analyzing what CBS did or what ABC did, or NBC. Our basic imperative in year one is to keep it as simple as we can, to make the telecasts as uncluttered and unfettered as we can. But we

Baseball Network nears home

With about four months to go before it airs its first telecast, the pioneering sports television venture The Baseball Network is a reality—albeit an unproven one.

Nevertheless, the company, a joint venture of Major League Baseball, ABC and NBC, is making progress on a number of bases. To date, New York-based TBN, with a staff of 40 and an operating budget of around \$16 million, has sold roughly \$80 million in advertising. That puts the company well on its way to its first-year goal of \$180 million in gross sales.

A major new client is Texaco, which in addition to its media buy is sponsoring the All-Star Game balloting. Russell Athletic continues as the official MLB uniform supplier and, per TBN policy, also has agreed to buy media time. Gatorade and Sherwin-Williams are said to be finalizing their renewals of media buys.

MLB's net cut of its first-year goal would be about \$140 million. By comparison, CBS paid the league roughly \$265 million in rights fees last year and netted approximately \$150 million in ad sales, sources say.

TBN President Ken Schanzer would not confirm TBN sales figures, but says he is pleased with the sales pace to date.

More important, he says, advertisers so far have agreed to pay rate-card prices, which are significantly higher than the rates CBS charged a year ago. TBN declined to provide its rate-card fees, but advertising agency sources say the company has set the regular-season rate at \$75,000 per 30-second spot, at least double what CBS got in 1993.

TBN is said to be asking \$100,000 per spot for the new round of divisional playoffs, the winners of which will face off in the League Championship Series. Spots in the LCS, newly regionalized and all in prime time, are \$175,000.

Agency executives last week said TBN was much more aggressive in pricing baseball than CBS. But they also acknowledged that this season's package, a consistent prime time presence from mid-July through the World Series, is more valuable.

How much more valuable remains to be seen. Agency executives complained the loudest about the pricing of the World Series, with an estimated spot range of \$300,000-\$325,000, a World Series rate that hasn't been achieved since the mid-1980s. CBS asked \$200,000 last year.

Meanwhile, coordinating producer John Filippelli is sorting out how the venture will go about producing and integrating the simultaneous coverage of 14 games for its 12 weekly regular-season telecasts. The weekly package is titled Baseball Night in America. TBN has just closed a deal with Culver City, Calif.-based IDB Communications to coordinate the multitude of satellite feeds involved.

—SM





also need to take advantage of regionalization.

How will you do that?

We need to convey the breadth of baseball to as many people as possible. That's our compact with the viewer—to bring him as much baseball as we can, as well as focus on our players.

Did CBS fail to do that?

It doesn't really go to anything CBS did or did not do. It really goes to the fact that the underlying purpose in all this is our very strong feeling that at the end of the day this game will prosper if its players become American icons. We intend to be player focused.

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That really hasn't been the case up to now.

One gets the sense it might not have been. We have a terrific crop of young stars, all of whom are right on the edge of becoming major American personalities. Names like Ken Griffey Jr., Juan Gonzalez, Raphael Palmeiro, Roberto Alomar and a host of others.

How does regionalization help you promote baseball's stars?

Well, when was the last time the Seattle Mariners [and Ken Griffey Jr.] were on the national television package? You're likely to see more of Ken Griffey Jr. on our telecasts than you ever were in the past. Because we have the capacity to go from game to game, take highlights from different games, because we'll be covering all of them. It's much more like network coverage of professional football.

Did CBS do a decent job covering MLB?

Some of the criticism they received may well have been justified in the early years of their contract, but at the end they did a terrific job.

Will it take TBN some time to get it right?

I suspect there may be some rough spots early on because of the complexity of what we have to do. To do 14 games a night is an enormously complicated task.

You say regionalization will revolutionize the coverage in some respects. Why do you think it's been controversial?

The negative comments have been largely focused on the regionalization of the league championship series. Most people accept regionalization of the regular season and the new first round of playoffs. That derives from the fact that up to now all the LCS games have been available to everybody.

Is it a legitimate concern?

Sure. But by the same token there are some strengths that derive from it. There have been complaints over the years about some of the games being too long and "boring." The attempt to cover two games is likely to provide a much more intense telecast than would be the case in covering just one game. We think in both sets of playoffs, covering those multiple games is going to provide a faster-paced telecast.

What about the viewers who want to see every minute of LCS action?

The reason it was done was that audiences for afternoon LCS games had eroded significantly. At some point one has to recognize the reality of the marketplace and acknowledge and respond to the viewing public. If they say we are not as interested or as available in the afternoon as we used to be, it makes some sense to recognize that and respond to it.

The advertising inventory with the LCS has not been sold out since 1985. Won't another layer of playoffs compound the problem?

No, to the contrary, the new round of playoff games is an enormous strength to us on a number of bases. Virtually everybody to whom we speak thinks these may well be the sleeper in the deck.

How so?

Eight teams will be in these playoffs. They will be high-intensity telecasts because they are life-or-death games for the teams involved. They either win or they're out. What drives [sports] viewership in this country is playoff games, in which a team faces elimination, and localized television. And the essence of The Baseball Network package is those two elements.

The season is already so long that some viewers lose interest in the last month as races get decided. Won't this exacerbate the problem?

We think it will help. Those playoffs also drive back into the season. More teams will be fighting for more spots in the postseason. Having eight spots is virtually certain to maintain interest all the way through the end of the season. That should in turn drive higher interest in the playoffs. So this new round of playoffs works in both directions.

Are you trying to recraft the sport's image in the minds of consumers?

We're only a part of baseball's focus—an emerging focus—on the marketing of the game. We are not the be-all and end-all or even at the head of it. We hope to be an excellent vehicle for the marketing of baseball and to that end—to the extent that we can—we will work cooperatively with all of our constituencies, the fans, owners, players and sponsors, to realize that goal. We're putting together this grandiose marketing plan, but we hope to be an effective marketing vehicle for baseball.

Of all the things you have to do, getting sponsors to sign on the dotted line has got to be job one. How's it going?

We think we are on track and where we should be at this juncture. We are succeeding in doing what we promised to do, which is re-establish the pricing integrity in baseball. By doing that we insure that in years two, three and four this thing is viable economically. I could sell everything I have tomorrow



if I lowered the price enough.

How has the advertising community responded?

The response of most of the advertisers to whom we have spoken has been enormously encouraging. There are going to be people in the advertising community who are going to say it's overpriced. That's their job. That's fine. My job is to rationally price this and convince advertisers that baseball is a property they want to be associated with.

Whom have you signed?

We've announced only two deals, Texaco and Russell Athletic. We've done others, and most of those represent new money to baseball. And all of them are our rate card. There's been a lot of activity.

Do any of the packages of inventory that you're selling involve non-baseball inventory?

None.

Was it considered?

It's been considered, but quite frankly there has been no need to do that to date.

The baseball package itself is very strong, and once advertisers see the intrinsic strength of the package, the less concerned they are about packaging with something else. Baseball is akin to an enormous prime time miniseries that plays throughout October. It's unique in terms of its ability to do a solid number for an entire month, all in prime time.

Will you surpass CBS's baseball net revenue total last year, estimated to be about \$150 million?

My hope is that we will. But what's most critical to us is not the gross sales. What is critical to us is the pricing of the sales. If we dump this inventory we will never establish the pricing we feel is rational.

With substantially less at stake under the new joint venture, how committed are the networks to promoting baseball on the air?

NBC in each postseason football game—through the Super Bowl—and the NHL and NBA All-Star Games, included promotions for Major League Baseball. ABC has had pro-

motion for baseball the last several weeks in its weekend telecasts. So, already the networks are demonstrating their commitment to promoting this game in a manner in which it has not been promoted during the past four years.

Are you talking with either or both networks about developing baseball-related programs for other dayparts, such as NBA and NBC have done with Saturday morning's *Inside Stuff*?

We talk about such opportunities all the time. It is too early for that to occur now. If baseball performs I can see all kinds of extensions down the road. But first we have to perform.

How are you addressing the issue of baseball's aging demographics?

On a lot of levels. We are working on some projects to drive young people and baseball closer together. But in addition to that, all of our evidence is that the demographics of game attendance are much younger than the

demographics of baseball viewership on television. And one of the things we hope is going to occur is the more regionalized the network telecasts are the more likelihood of attracting the young fan that follows his local team rather than baseball per se.

What about earlier start times?

We'll have a 7 p.m. Eastern post-season start time on the weekends. For the rest of the country that's 6 p.m. or earlier. That should help drive a young audience.

Mike Trager, the head of marketing and sales for TBN, projects a 20% ratings gain this season. Correct?

It will vary. The All-Star Game won't be up 20%. The regular season will be up a hundred-plus percent, and the postseason will be up significantly for the reasons we talked about earlier.

Are there ratings guarantees for advertisers?

No.

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Burns examines world beyond the diamond in *Baseball*

More than a documentary, filmmaker says, it's a history of popular culture

By Steve McClellan



Ken Burns, 40, has been an independent documentary filmmaker most of his adult life. He is best known for *The Civil War* (1990), public television's highest-rated series. *The Civil War* garnered more than 40 film and television awards, including two Emmys, two Grammys, a Peabody and a duPont/Columbia award.

Before *Civil War*, Burns produced films, including *Brooklyn Bridge* (1981), *The Shakers: Hands to Work, Hearts to God* (1984), *Huey Long* (1985), *The Statue of Liberty* (1985) and *Thomas Hart Benton* (1988). In 1992, Burns produced *Empire of the Air: The Men Who Made Radio*. He lives in Walpole, N.H., with his wife and two daughters.

Four years in the making, Ken Burns's next epic film, *Baseball*, is scheduled to debut on PBS Sept. 18, as the major league pennant races head down the final stretch of the season.

But the film is much more than a documentary about the game, says Burns, who is best known for his film *The Civil War*, which set new prime time ratings records for PBS in 1990. *Baseball*, he says, is as much about American social history as it is about the game.

The idea of a baseball film first was pitched to Burns in 1985 by longtime collaborator Mike Hill, who is coordinating producer on the baseball project.

"When Mike asked if I had thought about doing something on baseball, I realized that the animating question of all my work is what it means to be an American," Burns says. "I felt the Civil War was this sort of defining epic moment, like the American 'Iliad.' But if you really wanted to know over the whole arc of American history who we were, there was no better metaphor, or past to follow, than the story of baseball."

The film is entirely about baseball. But within that context, it is about the history of race relations, labor and management tensions, immigration and assimilation. It is, Burns suggests, the history of popular culture. "I think it's the whole national narrative depicted in one wonderfully satisfying example," he says. "If the Civil War is the American 'Iliad,' then baseball is the American 'Odyssey'—this long epic journey home, which is of course the object of baseball."

Asked what viewers should bring away from this film, Burns replies: "That they felt more strongly what it's like to be an American. We're an incredibly diverse and complicated group of people. I think that what happens in the diamond is

reflective of who we are. So [I would hope they would] come away with a poignancy about our national narrative, particularly with regard to race. Jackie Robinson and his story are sort of the center of gravity for the film, the Gettysburg Address and Emancipation Proclamation rolled into one."

Indeed, Robinson, the first black player to crack the color barrier in modern baseball, is one of Burns's greatest heroes, along with Abraham Lincoln.

Robinson's story, Burns says, "is almost biblical in scope. This is a man who for three years turned the other cheek in the face of the most vicious racial insults you can imagine from his own teammates, opposing players and the crowd. And he carried the load for his own race and did so nobly—and with a spirit of play that we will never see again. He made baseball what it had always claimed to be, our national pastime."

Burns tapped retired NBC newsman John Chancellor to narrate the 20-hour film. Burns says the role had to be filled by someone who would serve as the viewer's "best friend, somebody you can't live without, but also absolutely invisible. And that's John Chancellor. I was trying to describe the style I was looking for and he said, 'Ah, you want me to be God's stenographer.' That's exactly what he is—a strong third-person presence amid all of these first-person subjective voices."

General Motors is the largest underwriter for the film, the budget for which is roughly \$7 million. GM has been sponsoring Burns's projects since 1985, and the company has pledged its support through the rest of the decade.

Many believe the game of baseball has faded from its past glory, with warring owners, an ousted commissioner, spoiled players and declining fan interest.

Burns disagrees. "I believe that off the

"I think it's the whole national narrative depicted in one wonderfully satisfying example," he says. "If the Civil War is the American 'Iliad,' then baseball is the American 'Odyssey'"



field it is all of those things. But if you look, more people are going to baseball games than ever in its history. It's more exciting than it has ever been. In the past dozen years, people have broken the cherished records of baseball. You had one 10-year period in the 1980s and early '90s when 10 different ball clubs won the World Series."

But what about the greed, the scandals and the less-than-heroic behavior on the part of some involved in the game?

"That has always been the case," Burns replies. "And I think that more than anything else, baseball is floundering because it has an identity crisis. It isn't sure what it is about. With these expanded playoffs, it's trying to appear like basketball. It's hoping it can find one single superstar like Michael Jordan to market itself. You have to remember the best ratings the NBA ever had [were] equal to the worst ratings baseball ever had. And that tells you baseball is our national pastime."

Nine "innings" and 20 hours of baseball

Sept. 18. First Inning: 1840s-1900. "Our Game" chronicles the rise of baseball from a gentleman's hobby to a national sport in one generation.

Sept. 19. Second Inning: 1900-1910. "The look of Eagles" examines the game's early legends, including Ty Cobb, Walter Johnson, manager John McGraw and others.

Sept. 20. Third Inning: 1910-1920. "The Faith of Fifty Million People" culminates with the Black Sox scandal of 1919.

Sept. 21. Fourth Inning: 1920-1930. "A National Heirloom" focuses largely on Babe Ruth.

Sept. 22. Fifth Inning: 1930-1940. "Shadow Ball" covers the Depression years, Ruth's fading career, a new generation of stars (Williams, DiMaggio) and the parallel world of the Negro Leagues.

Sept. 25. Sixth Inning: 1940-1950. "The National Pastime" covers the great years of Williams, DiMaggio and others and culminates with the collapse of the color barrier on April 15, 1947, when Jackie Robinson took the field for the Brooklyn Dodgers.

Sept. 26. Seventh Inning: 1950-1960. "The Capital of Baseball" celebrates the domination of New York City baseball.

Sept. 27. Eighth Inning: 1960-1970. "A Whole New Ball Game" takes place against the backdrop of the turbulent 1960s, when the game's relevance was questioned by many.

Sept. 28. Ninth Inning: 1970-the present. "Home" covers the resurging popularity of the sport and the influence of TV and free agency.

Local rights hit \$375 million

By Jim Cooper

The value of local baseball rights and revenue packages rose by about \$22 million—or 6%—for the 1994 season, according to BROADCASTING & CABLE's exclusive survey of the 28 Major League Baseball franchises and their rightsholders. The 1994 total: \$375 million, which includes estimates in cases where revenue-sharing plans are in place. The 1993 total was \$353 million.

That 6% boost might have been higher were it not for several market forces that affected the 1994 local rights picture. One is the ongoing battle between Warner and Paramount for affiliates for their respective fifth-network efforts. According to Bryan Burns, a sports television consultant with Paragon Alliance Inc., there were fewer bidders because more independents were keeping their prime time schedules open in anticipation of hooking up with one studio or the other. Another factor depressing the bidding was that, in several markets, there was only one cable system where there had been two in

1993, says Burns.

Out of the 28 local major league franchises, eight teams cut new contracts with local television, cable or radio. Of the eight, the Pittsburgh Pirates and the Cincinnati Reds were the only teams to have their total rights packages diminish as the result of new contracts. The Pirates package dropped to \$5 million for 1994, down from \$7.5 million for the 1993 season.

During Pittsburgh's 1993 season, the broadcast rights were owned by KDKA-TV. The station reportedly was not interested in buying as many games for the 1994 season. Under the terms of a one-year contract that has yet to be finalized, the rights package for both broadcast and cable will be held by cable operator KBL Sports, which will carry 60 games and sub-lease 35 to KDKA-TV.

A spokesman for the Reds broadcast outlet, WLWT(TV), told BROADCASTING & CABLE the station is not paying as much as it did last year—\$4 million—for the team's rights, but would not say how much less they will pay in 1994.



While the San Diego Padres and the California Angels saw slight increases in overall revenue from the previous year, the Baltimore Orioles was the only franchise to have a significant hike in total revenue and rights fees: from \$10.7 million to \$11.3 million in 1994.

The St. Louis Cardinals added cable to their 1994 media mix with a deal with Prime Sports to air 43 regular-season games. Prime Ticket will carry games of the San Diego Padres, which retains rights. Cox Cable had the games in 1993.

For a team-by-team breakout of local rights fees, see pages 36 and 37.



'94 BASEBALL'S LOCAL LINEUP

BROADCAST TV						CABLE				RADIO				TOTAL
Team	Flagship	# of regular season games	# of stations in network	Contract status (year of years)	1994 rights (in millions)	Regional network	# of regular season games	Contract status (year of years)	1994 rights (in millions)	Flagship	# of stations in network	Contract status (year of years)	1994 rights (in millions)	Revenues & rights fees (in millions)
NATIONAL LEAGUE EAST														
Atlanta Braves	WTBS (TV) (ch.17)	118	—	—	—	SportsSouth	29	—	—	WGST(AM) (640 khz)	162	3/3	\$3.0	\$19.0
<i>Turner Broadcasting owns WTBS and SportsSouth; estimated TV revenues \$16.0 million.</i>														
Florida Marlins	WBFS-TV (ch.33)	52	10	2/4	\$6.0	Sunshine Network	63	2/4	3.5	WQAM(AM) WCMQ(AM)	17 0	2/4 2/2	2.0 1.0	\$12.5
<i>WCMQ(AM) broadcasts in Spanish.</i>														
Montreal Expos	SRC (Fr.)	40	12	4/4	—	Sports Network Réseau Des Sport	25 50	4/4 4/4	—	CIBC (AM) CKAC (AM)	13 34	4/4* 4/4*	—	\$7.5
<i>Broadcast and cable TV rights total \$6.5 million; team retains radio rights; radio revenues are \$1.5 million.</i>														
New York Mets	WWOR-TV (ch.9)	72	0	3/5	—	SportsChannel New York	75	8/30	\$12.0	WFAN (AM) (660 khz)	20	4/5	\$5.5	\$37.5
<i>Team and WWOR-TV, in revenue-sharing deal, expect more than \$20 million in revenues.</i>														
Philadelphia Phillies	WPHL-TV (ch.17)	85	2	2/5	—	PRISM SportsChan./Phil.	41 25	—	\$6.0	WOGL (AM) (1210khz)	21	2/5	\$3.0	\$13.5
<i>Team and WPHL-TV, in revenue-sharing deal, expect \$4.5 million in revenues; cable payment is total from both services.</i>														
NATIONAL LEAGUE CENTRAL														
Chicago Cubs	WGN-TV (ch.9)	137	NA	—	—	Chicagoland	10	—	—	WGN(AM) (720 khz)	64	—	—	\$20.0
<i>Team, WGN-AM-TV and Chicagoland are owned by Tribune; TV and radio revenues are \$20 million.</i>														
Cincinnati Reds	WLWT (TV) (ch.5)	53	17	1/2	\$3.0-4.0	SportsChannel Cincinnati	35	2/3	\$2.0	WLW (AM) (700 khz)	70	3/3	\$3.2	\$8.2
Houston Astros	KTXH (TV) (ch.20)	63+	16	9/10	\$4.0	Home Sports Entertainment	45-50	6/6	\$2.5	KPRC (AM) (950 khz)	46+	4/5	\$1.0	\$7.5
Pittsburgh Pirates	KDKA-TV (ch.2)	35	6	1/1*	—	KBL Sports	60	1/1	\$3.0-4.0	KDKA (AM) (1020 khz)	50	4/4*	—	\$6.0-7.0
<i>Under 1-year deal that has not been finalized, KBL would secure TV rights for \$3-4 million and sublicense 35 games to KDKA-TV; team retains radio rights, expects \$3 million in revenues.</i>														
St. Louis Cardinals	KPLR-TV (ch.11)	62	20	1/1	N/A	PRIME SPORTS	43	1/3	N/A	KMOX (AM) (1120khz)	125	3/5	\$5.0	\$5.0
NATIONAL LEAGUE WEST														
Colorado Rockies	KWGN-TV (ch.2)	80	8	2/5	NA	NO CABLE	—	—	—	KOA (AM) (850 khz)	50	2/5	\$3.0-4.0	\$3.0-4.0
Los Angeles Dodgers	KTLA (TV) (ch.5)	60	1	2/5	\$15.0	NO CABLE	—	—	—	KABC (AM) (790 khz)	29	2/5	\$3.0	\$18.0
San Diego Padres	KUSI-TV (ch.51)	48	19	4/4	—	Prime Ticket	25	1/6	—	KFMB (AM) (760 khz)	14	5/5	—	\$9.3
<i>Team retains broadcast rights; Prime Ticket sells cable spots and produces games and shares some revenue with team.</i>														
San Francisco Giants	KTVU (TV) (ch.2)	50	5	6/6	\$4.7	SportsChannel Pacific	55	5/7	\$3.5	KNBR (AM) (680 khz)	14	6/6	\$3.3	\$11.5
<i>KIQI(AM) simulcasts games in Spanish.</i>														



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AMERICAN LEAGUE EAST														
Baltimore Orioles	WJZ-TV 13 WNUTV-TV	30 40	4	1/3	\$6.5	Home Team Sports	78	1/3	\$3.5	WBAL(AM) (1090 khz)	20	1/3	\$2.5	\$13.3
<i>Group W, which owns WJZ-TV and HTS, purchased the exclusive rights to produce, televise and sell advertising for all Orioles games; WTOP pays \$800,000 for Washington radio rights.</i>														
Boston Red Sox	WSBK-TV (ch.38)	75	6	4/6	\$12.0	New England Sports Network	82	10/16	\$6.0	WRKO (AM) (680 khz)	60	1/3	\$4.0	\$22.0
Detroit Tigers	WDIV (TV) (ch.4)	48	5	3/3	\$7.5	Pro Am Sports	70	NA	NA	WJR (AM) (760 khz)	32	4/5	\$4.0	\$11.5
New York Yankees	WPIX-TV (ch.11)	50	0	1/3*	—	Madison Square Garden Network	108	6/12	\$42.0	WABC (AM) (770 khz)	20	6/6	\$5.0	\$47.0
<i>MSG Network, which holds all TV rights under 12-year, \$486 million deal, buys time on WPIX-TV.</i>														
Toronto Blue Jays	BAYTONE CBC	35 25	20 39	3/5	\$9.0	The Sports Network	80	2/3	\$4.0	CJCL (AM) (1430 khz)	48	4/6	\$1.6	\$14.6
AMERICAN LEAGUE CENTRAL														
Chicago White Sox	WGN-TV (ch.9)	52	0	5/5	—	SportsChannel Chicago	93	11/17	NA	WMAQ (AM) (670 khz)	28	3/4	\$3.0	\$7.0
<i>Team and WGN-TV have revenue-sharing deal that is expected to generate \$4 million for team; team retains radio beer revenue (included in radio rights).</i>														
Cleveland Indians	WUAB-TV (ch.43)	61	0	3/4	\$2.0-2.5	SportsChannel Ohio	60	2/3	NA	WKNR (AM) (1220 khz)	30	1/3*	—	\$4.5
<i>Team retains radio rights, expects \$2.5 million in revenues.</i>														
Kansas City Royals	KSMO-TV (ch.62)	63	19	2/3	\$3.0	NO CABLE	—	—	—	WIBW (AM) (580 khz)	115	3/3	\$2.0	\$5.0
Milwaukee Brewers	WVTV(TV) (ch.18)	66	7	—	—	NO CABLE	—	—	—	WTMJ (AM) (620 khz)	48	3/4*	—	NA
<i>Team retains all rights.</i>														
Minnesota Twins	WCCO-TV (ch.4)	60	4	—	—	Midwest SportsChannel	84	—	—	WCCO (AM) (830 khz)	70	—	—	\$4.5
<i>Midwest pays \$4.5 million for all TV and radio rights in first year of four year deal; Midwest offers 24 games on basic, 60 on PPV basis.</i>														
AMERICAN LEAGUE WEST														
California Angels	KTLL-TV (ch.5)	52	0	3/4	\$6.5	Prime Ticket	22	2/5	\$1.0	KMPC (AM) (710 khz)	23	3/3	\$3.8	\$11.3
Oakland Athletics	KRON-TV (ch.4)	50	17	2/5	\$5.3	SportsChannel Pacific	60	5/5	\$3.3	KFRC (AM) (610 khz)	22	1/4	—	\$14.6
<i>Team retains radio rights, expects \$3 million in revenues.</i>														
Seattle Mariners	KSTW(TV) (ch.11)	71	5	2/3	—	NO CABLE	—	—	—	KIRO (AM) (710 khz)	26	2/5	\$5.0-6.0	\$5.0-6.0
<i>Team retains all rights; revenues total \$2-2.5 million for TVs, \$3-3.5 million for radio.</i>														
Texas Rangers	KTVT (TV) (ch.11)	90	13	2/3	\$5.25	Home Sports Entertainment	57	6/6	\$2.5	WBAP (AM) (820 khz)	30-35	3/3	\$3.0	\$10.75

*Contract status refers to time buying agreement between rightsholder and flagship. NA = Not Available